

TX'75

MEDIA SCRIPT
Studio T.C.3
BBC-1 Colour

Project No. 02344/7042
Recording VTC/6HT/92975

"DOCTOR WHO" 4A

"ROBOT" (working title)

by
TERRANCE DICKS

EPISODE ONE

TX
28/12/74

Producer.....	BARRY LETTS
Director.....	CHRISTOPHER BARRY
Script Editor.....	ROBERT HOLMES
P.U.M.....	GEORGE GALLACCIO
P.A.....	PETER GRIMWADE
A.F.M.....	DAVID TILLEY
Assistant.....	JOY SINCLAIR
Designer.....	IAN RAWNSLEY
Costume Designer.....	JAMES ACHESON
Make-up Artist.....	JUDY CLAY
T.M.1*.....	NIGEL WRIGHT
T.M.2.....	DEREK THOMPSON
Sound Supervisor.....	JOHN BLOD WILSON
Grams Op.....	GORDON PHILIPSON
Vision Mixer.....	GRAHAM GILES
Floor Assistant.....	EIGHTEEN (COLIN REID)
Crew.....	CLIFFORD CULLEY
Visual Effects Designer.....	DAVE JERVIS
Inlay Operator.....	

SATURDAY, 1st JUNE 1974

Camera Rehearsal.....	10.30 - 13.00
LUNCH.....	13.00 - 14.00
Camera Rehearsal.....	14.00 - 18.00
DINNER.....	18.00 - 19.00
Line-Up.....	19.00 - 19.30
RECORD : VTC/6HT/92975 plus Shibarden	19.30 - 22.00
VT6 - 2 Machines	

----- 000 -----

js

TRA SCRIPT
16 T.C.3
MC-1 Colour

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Recording No. VTC/6HT/ 2975

PRESERVATION

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Grams Op..... GORDON PHILIPSON
Vision Mixer..... FRED LAW
Floor Assistant..... GEOFFREY POSNER
Crew..... FOURTEEN
Visual Effects Designer..... CLIFFORD CULLEY
Inlay Operator..... DAVE JERVIS

TX 75

TUESDAY, 21st May 1974

Camera Rehearsal..... 11.30 - 13.00
LUNCH..... 13.00 - 14.00
Camera Rehearsal..... 14.00 - 18.00
DINNER..... 18.00 - 19.00
Line-Up..... 19.00 - 19.30
RECORD : VTC/6HT/92975..... 19.30 - 22.00
EJUS Shibarden

----- 000 -----

js

CAST

Episode One

(In order of appearance)

Sarah.....	ELISABETH SLADEN
Brigadier.....	NICHOLAS COURTNEY
Dr. Who.....	TOM BAKER
Harry.....	IAN MARTER
Benton.....	JOHN LEVENE
Miss Winters.....	PATRICIA MAYNARD
Jellicoe.....	ALEC LINSTEAD
Kettlewell.....	EDWARD BURNHAM
Robot.....	MICHAEL KILGARRIFF

Non-Speaking

Guard.....	JOHN SCOTT MARTIN 236-9700 (thru A.P.P.)
Stretcher Bearer.....	LESLIE WEEKES 727-8862 (Dilmar 876-5453)
do.....	NIGEL STEVENS 77-51455 do
Tall Man (for Robot's Hand).....	JOHN EAST 764-8000 do
Guard (dead body).....	GEORGE HOWSE 727-0274 do

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(In order of appearance)

Sarah.....	ELISABETH SLADEN
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Guard.....	JOHN SCOTT MARTIN
	286-9700 (thru' A.P.P.)
thru' DILMAR AGENCY: 876-5453	
Stretcher Bearer.....	
do.....	

-00o-

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
1	1. INT. UNIT H.Q. DOCTOR'S LAB	SARAH BRIGADIER DR. WHO HARRY BENTON 2 UNIT SOLDIERS N/S	DAY (1)	201- 209	1A, 5A, 2A AL
5	2. EXT. GOVERNMENT EST. O.B.	UNIT SENTRY N/S GUARD DOG Robot's P.O.V. Sentry is struck down + 2 metal hands snap gate chains: Guard Dog reacts + makes off	NIGHT	210	VTR PLAYBACK feeding Monitor
7	3. INT. GOVERNMENT OFFICE	/BRIGADIER V/O/	NIGHT	211- 212	CAMERA 1 feeding/ Monitor
7	4. INT. UNIT H.Q. DOCTOR'S LAB	SARAH BRIGADIER	DAY (2)	213- 220	4A, 1A, 2A AL
11	5. INT. UNIT CORRIDORS	SARAH BRIGADIER DR. WHO	DAY	221- 223	3B, 4B B2
12	6. INT. UNIT H.Q. DOCTOR'S LAB	DR. WHO HARRY	DAY	224- 233	1A, 5A, 2A AL
	RECORDING BREAK (1)				
16	7. INT. UNIT CORRIDORS	BRIGADIER SARAH	DAY	234- 235	3B, 4B B2

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
16	8. INT. UNIT LABORATORY	SARAH HARRY BRIGADIER DR. WHO	DAY (2 cont)	236- 252	5A, 2A, 1A Al
19	9. EXT. FENCE O.B.	Robot's P.O.V. Metal hands snap heavy wires of Electrical Fence	DAY	253	/VTR PLAYBACK feeding Monitor/
20	10. INT. STOREROOM	SECURITY GUARD N/S Robot's P.O.V.	DAY /BREAK/	254- 261	/CAMERA 1 feeding/ Monitor/ 3C, 4C/1C B3
21	11. INT. UNIT H.Q. DOCTOR'S LAB	HARRY BRIGADIER DR. WHO	DAY /BREAK/	262- 275	4A, 1A, 2A Al
PAUSE	- ON TO SCENE 13 (Page 27)				
25	12. EXT. FENCE O.B.	BRIGADIER DR. WHO HARRY Dr. Who finds squashed Dandelion. They follow him thru' gap in wire fence	DAY		/EDIT IN/
27	13. INT. STOREROOM	BRIGADIER DR. WHO HARRY Dr. Who looks at rifled shelves	DAY	276- 279	3C, 4C B3

PAUSE or BREAK - ON to SC. 17 (Pg. 34)

3/....continued

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
28	14. EXT. THINKTANK	O.B. JELLICOE Miss WINTERS SARAH SECURITY GUARD N/S Sarah pays Thinktank a visit	DAY (2 cont)		/EDIT IN/
30	15. EXT. FENCE	O.B. BRIGADIER DR. WHO HARRY /BENTON V/O/ Dr. Who stretched out in back of Landrover: Brigadier orders security seal round Factory	DAY		/EDIT IN/
33	16. EXT. THINKTANK	O.B. SARAH JELLICOE Miss WINTERS End of Sarah's tour of Thinktank: she pops thru' a door	DAY		/EDIT IN/
34	17. INT. THINKTANK KETTLEWELL'S WORKSHOP	SARAH JELLICCE Miss WINTERS	DAY	280- 287	5C F/R 2B, 3D, 1D A2, D4
	PAUSE or BREAK - ON TO SCENE	20 (Page 39)			
37	18. EXT. FACTORY	O.B. BENTON UNIT TROOPS N/S /BRIGADIER V/O/ Montage of shots of Unit Troops setting up observation posts etc:	DAY		/EDIT IN/
38	19. DOOR OUTSIDE FACTORY VAUT O/B	SENTRY N/S /BRIGADIER V/O/ Sentry guarding massive door	DAY		/EDIT IN/

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
39	20.	INT. FACTORY VAULT <u>BRIGADIER V/Q/</u>	DAY (2 cont)	288	4D
PAUSE or BREAK - AND ON TO SCENE 22 (Page 41)					
39	21.	EXT. FACTORY O.B. BRIGADIER DR. WHO HARRY BENTON Landrover parked: Dr. Who points downwards as the <u>one</u> direction unprotected...	DAY		<u>EDIT IN</u>
41	22.	INT. FACTORY VAULT MODEL + CSO <u>C.S.O. SHOT</u>	DAY	289	4E, 3E
Metal Fist thru' Concrete					
RECORDING BREAK - ON TO SCENE 25 (Page 42)					
41	23.	EXT. FACTORY VAULT O.B. SENTRY N/S Sentry reacts to noise - he opens door + fires at Robot	DAY		<u>EDIT IN</u>

42	24.	EXT. FACTORY O.B. DR. WHO BRIGADIER HARRY BENTON They hear shots + choking scream - sprint towards Factory	DAY		<u>EDIT IN</u>

5/....continued

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
42	25. INT. FACTORY VAULT	DR. WHO BRIGADIER BENTON HARRY SENTRY N/S	DAY (2 cont)	290- 294	4E, 3F C1
43	26. INT. KETTLEWELL'S LAB	KETTLEWELL SARAH	DAY	295- 302	1E/F, 2C D1
RECORDING BREAK - ON TO SCENE 30 (Page 46)					
44	27. EXT. KETTLEWELL'S HOUSE OB	SARAH	DAY		/EDIT IN/
	Sarah gets into car - takes Pass out of Handbag + drives away				
45	28. EXT. THINKTANK	O.B.	DAY		/EDIT IN/
	SARAH GUARD W'O 2 Guard goes to check pass + Sarah runs towards Bunker				
46	29. EXT. THINKTANK	O.B.	DAY		/EDIT IN/
	SARAH Sarah creeps towards Kettlewells Laboratory + enters cautiously				
46	30. INT. THINKTANK WORKSHOP	SARAH ROBOT	DAY	303- 306	/CAMERA 1 fed/ / to Monitor/ 3A/ 5D/E, B4 2D, 1D

"DOCTOR WHO"

'Robot'

by

Terrance Dicks

EPISODE ONE

OPENING TITLES : with /Opening
(TO BE ADDED LATER) Title Music/

1. INT. UNIT H.Q. DOCTOR'S LAB. DAY.
1A, 5A, 2A A1

TEASER/
(To be Edited in)

(SARAH AND THE
BRIGADIER ARE
LOOKING DOWN AT
DOCTOR WHO, WHO
LIES ON THE
GROUND)

SARAH: Look, Brigadier, look! It's
starting!

(DOCTOR WHO IS
STARTING TO GLOW
WITH A GOLDEN
LIGHT)

BRIGADIER: Here we go, again!...
(Cont...)

201) 1A /
M 2sh SARAH/BRIGADIER CLOSE UP OF DOCTOR WHO'S FEATURES AS THEY CHANGE INTO THOSE OF HIS NEW INCARNATION.

Widen with SARAH to 3sh BUT EVEN WHEN THE CHANGE IS COMPLETE, DOCTOR WHO TWISTS AND WRITHES, MUTTERING DELIRIOUSLY.

202) 2A /
MCU BRIGADIER SARAH KNEELING BY HIM, LOOKS UP AT THE BRIGADIER, WHO RUSHES TO A WALL PHONE, AND DIALS A COUPLE OF DIGITS)

BRIGADIER (INTO PHONE) Get me the M.D. Doctor? - Lieutenant Sullivan. Emergency! Come to the lab at once, please!

203) 5A /
C2sh DR/SARAH (HE SLAMS DOWN THE PHONE AND TURNS BACK TO SARAH WHO IS TRYING TO CALM DOCTOR WHO.)

HE IS TWISTING AND MUTTERING)

DOCTOR WHO: (INDISTINCTLY) ... Typical Sontaran attitude ... stop Linx ... perverting the course of human history ..

(OV)
BRIGADIER: What's he talking about?

204) 2 /
CU DR SARAH: Something that happened when we first met.../

DOCTOR WHO: I tell you Brigadier, there's nothing to worry about. The Brontosaurus is large and placid.../

205) 1 /
MLS HARRY

/5 to B/

(ON 1)

THE DOOR OPENS AND HARRY SULLIVAN DASHES IN. HE'S A LARGE BURLY YOUNG MAN IN NAVAL UNIFORM. HIS SOCIAL MANNER BIT 'HEARTY' BUT HE BECOMES CALM AND PROFESSIONAL WHEN AT WORK.

TWO UNIT SOLDIERS WITH A STRETCHER FOLLOW HIM INTO THE LAB)

Let HARRY drop

HARRY: This the patient, sir?

206) 2 DR.WHO: And stupid./ (SITS UP) If
2sh DR/SARAH the square of the Hypotomuse equals
HARRY into 3sh the sum of the squares on the other
two sides, why is a mouse when it
spins? Never did know the nanswer
to that one. /

207) 1 MLS BENTON
Pan him to BRIG

(WITHOUT WAITING FOR A REPLY
HARRY KNEELS BESIDE THE DOCTOR
AND STARTS TO EXAMINE HIM.

W.O.1 BENTON ENTERS, CARRYING
A CLIPBOARD AND SOME PAPERS)

BENTON: Excuse me sir, the daily
reports -

(HE BREAKS OFF AT THE SIGHT
OF DOCTOR WHO)

HARRY: Get him to sickbay. I'll
make a proper examination there.

Tighten to 2sh
BRIG/BENTON

(THE STRETCHER BEARERS
ASSISTED BY HARRY + SARAH
GETTING DOCTOR ONTO STRETCHER)

BENTON: Who's that, sir?

BRIGADIER: That, Mr. Benton, is
the Doctor.

(2 next)

(ON 1)
/STAND BY V/T/

BENTON: You mean he's done it again, sir? Changed?

(THE BRIGADIER NODS)

BRIGADIER: Saw it happen, this time.

(BENTON SHAKES HIS HEAD, BAFFLED.)

DOCTOR WHO IS CARRIED OUT ON THE STRETCHER, SARAH AND HARRY GOING WITH HIM. HARRY IS LAST OUT AND THE BRIGADIER STOPS HIM AT THE DOOR)

208) 2
MS HARRY

Lieutenant Sullivan: I'm placing the Doctor in your personal charge. He's to have your full attention.

(HARRY LOOKS PUZZLED, BUT DOESN'T ARGUE)

209) 1
M2sh BRIG/BENTON

HARRY: Yes, of course, sir. /

(HE GOES OFF DOWN THE CORRIDOR.)

AUTOMATICALLY BENTON HANDS HIS PAPERS TO THE BRIGADIER, WHO STARTS LOOKING THROUGH THEM)

/Q V/T/

BRIGADIER: Anything urgent, Mr. Benton?

BENTON: No, sir. Just routine.

Pan them to Door

BRIGADIER: (LOOKING AT PAPERS) Yes, good everything seems pretty quiet.

CUT to 3A

/EDITING: PUT THIS SCENE FIRST/?

2. EXT. GOVERNMENT ESTABLISHMENT. (O.B)NIGHT.

210) 3A

On Periscope
+ Monitor

/VTR PLAYBACK/
/Shots 1 + 3/

3A

(Note: This sequence could be day, but night, day-for-night, or at least a suggestion of atmospheric murk and gloom would obviously be preferable.)

/DUB/
ROBOT F/X
THROUGHOUT

We shan't see very much of this location or of any of the other locations which are the scene of the Robot raids. It is suggested that they might well be odd bits of Think-Tank locations redressed. All that is necessary in each case is to convey the impression that somewhere heavily guarded and 'secure' is being broken into.

We don't get a full look at the Robot until the end of the Episode.)

(SUBJECTIVE CAMERA - SEQUENCE IS SEEN ON THROUGH THE EYES OF THE ROBOT. ITS A MASSIVE SEVEN-FOOT HIGH METAL FIGURE. A SPECIAL OPTICAL EFFECT INDICATES WHEN WE ARE LOOKING THROUGH THE ROBOT'S EYES. WE CAN ALSO HEAR AN ELECTRONIC HEARTBEAT.)

CAMERA MOVES THROUGH CONCEALING BUSHES TOWARDS A HEAVY GATE. ON IT A SIGN READS:

'MINISTRY OF DEFENCE.
WEAPONRY RESEARCH CENTRE.
NO ADMITTANCE WITHOUT
PASS.
GUARD DOGS PATROLLING'.

(5B next)

(ON V/T + 3A)

A UNIT SENTRY IS ON GUARD.

CAMERA MOVES OUT OF THE BUSHES AND ADVANCES TOWARDS HIM. WE SEE HIM HORRIFIED AND AMAZED REACTION. AS CAMERA MOVES NEARER HE RAISES HIS GUN TO FIRE BUT THE GUN IS WRENCHED FROM HIS GRASP AND HE IS STRUCK DOWN.

CAMERA MOVES IN ON THE GATE. TWO METAL HANDS COME INTO SHOT AND SNAP THE CHAINS HOLDING THE GATE CLOSED. THE GATE IS PUSHED OPEN, AND THE CAMERA MOVES ON THROUGH.

THIS SHOT
RECORDED
NORMAL

HOLD FOR A MOMENT ON THE SHATTERED CHAINS AND THE FELLED SENTRY.

RESUME SUBJECTIVE CAMERA
- WE ARE MOVING ALONG A PATH. A GUARD DOG DASHES UP BARKING FURIOUSLY. THEN REACTING TO WHAT IT SEES, IT BACKS AWAY FROM CAMERA GROWLING, AND THEN MAKES OFF, HOWLING DISMALLY.

WE CLOSE IN ON THE DOOR. A BLOW FROM A METAL FIST SMASHES IT OPEN.

CAMERA MOVES THROUGH:)

(CUT to 5B)

3. INT. GOVERNMENT OFFICE. NIGHT.

211) 5B 5B, 1B + 3A BL
LS WALL/SAFE (THE ROOM IS IN
ROBOT's SHADOW DARKNESS. /GRAMS/
on Wall (arm) /CRASH + FOOTSTEPS/
----- /PAUSE/-----
212) 1B / (LIGHT FROM THE
High Shot SAFE / DUB/
ROBOT's ARMS in fg CAMERA MOVES UP
Fed to Monitor HANDS GRIP THE
+ HANDLE AND RIP
3A THE DOOR OFF.
A METAL HAND REACHES
FOR A FOLDER INSIDE)

/5 to A/

----- /PAUSE/----- ?/SARAH FINISH CHANGING/

4. INT. UNIT H.Q. DOCTOR'S LAB. DAY. (2)

213) 2A 2A, 4A, 1A A1
CU SARAH (THE BRIGADIER IS READING
LETTER WHILE TALKING TO SARAH)

BRIGADIER (READING) The complete
set of plans for the Disintegrator
gun....

214) 4A SARAH: Stolen? Who by?/
C 2sh

BRIGADIER: No one saw them. Probably
enemy agents. A small commando-squad. We
Found heavy vehicle tracks.

(SEVERELY, REALISING
WHAT HE IS DOING)

215) 2 Naturally all this is Top
M 2sh Secret, Miss Smith! /

(4 next)

(ON 2)

(SARAH CAN'T RESIST
TEASING HIM)

SARAH: Then why are you telling me?

BRIGADIER: Because ... 'because ...

(HE STOPS, SPLUTTERS,
GESTURES ROUND THE
EMPTY LABORATORY,
IT IS ELOQUENT OF
DOCTOR WHO. BITS
OF SOME HALF-COMPLETED
EXPERIMENT LITTER
A LAB BENCH. THE
TARDIS STANDS SADLY
IN THE CORNER)

Because there's no-one else I can tell.

SARAH: (UNDERSTANDING) The Doctor's
still unconscious?

216) 4
CU SARAH

(THE BRIGADIER NODS)/

He'll be all right. I know he will.

217) 2
M 2sh BRIG/SARAH

(BUT SHE OBVIOUSLY
ISN'T)/

/4 to B/
Track in + pan
BRIG R holding
2sh

BRIGADIER: He used to drive me mad,
but I - miss having him about! He'd
have been interested in this robbery,
you know. Some very strange features

...

(LA next)

(THE BRIGADIER IS
EMBARRASSED BY HIS
OWN DISPLAY OF
FEELING. SARAH
CHANGES THE SUBJECT)

SARAH: Actually I came here to ask a
favour.

(ON 2)

BRIGADIER: (ABSENTLY) Yes, of course.

SARAH: You know ... Thinktank? The Frontiers-of-science research place. All the latest in everything under one roof.

BRIGADIER: Oh yes. Er, what about it?

(SARAH GIVES A WINNING SMILE)

SARAH: Well, now and again, exceptionally favoured journalists are allowed to visit it. And for absolutely ages now I've been dying to get in there. /

218) 1A

MCU BRIG

(SHE LOOKS AT HIM APPEALINGLY)

219) 2

CU SARAH

BRIGADIER: You want me to get you a visitors pass? /

220) 1

M 2sh

SARAH: Oh? Oh, yes, please. /

BRIGADIER: Nothing simpler. Come along to my office, and I'll fix it up right away.

Pan them to Door

(THEY MOVE TOWARDS THE DOOR. SARAH PAUSES)

SARAH: And could I see the Doctor - before I go?

BRIGADIER: Yes, of course.

(3B next)

(ON 1)

SARAH: ... Are you sure you've got
the right man to look after him?

BRIGADIER: Lieutenant Sullivan?
First class chap. Very fine doctor.

SARAH: He seems sort of ... old-
fashioned.

(CUT to 3B)

(ONTO PAGE 11)

5. INT. UNIT CORRIDORS. DAY.

221) 3B
M 2sh3B, 4B

B2

(CORNER, WHERE THE DOCTOR, JACKET OVER PYJAMAS, COMES CREEPING ALONG THE CORRIDOR. CLUTCHING HIS BOOTS IN HIS HAND. HE HEARS THE APPROACHING VOICES AND DUCKS OUT OF SIGHT BEHIND A CUPBOARD (OR ANOTHER TURN OF WALL) JUST AS THE BRIGADIER AND SARAH APPEAR)

222) 4B
MS DR - see others bg
Crab L as he hides

BRIGADIER: Nothing wrong with that, Miss Smith. You may not have noticed but I'm a little old-fashioned myself.

SARAH: Nonsense, Brigadier. You're a swinger.

Pan DR R

223) 3B
ES DR

(BY NOW THEY HAVE REACHED THE CORNER. THEY TURN IT, AND GO ON THEIR WAY. AS SOON AS THEY ARE OUT OF SIGHT, THE DOCTOR EMERGES FROM HIS HIDING PLACE / AND MAKES OFF DOWN THE CORRIDOR TOWARDS THE LABORATORY)

(CUT to 5A)

6. INT. UNIT HQ. DOCTOR'S LABORATORY.
DAY.

224) 5A 5A, 2A, 1A AL
CU DR

(THE ROOM IS EMPTY.

AFTER A MOMENT THE
DOOR OPENS.

THE DOCTOR POPS HIS
HEAD IN./ HE SEES

225) 2A MLS DR Pan him in

THE ROOM IS EMPTY,
LOOKS PLEASED AND
COMES IN, CLOSING THE
DOOR BEHIND HIM.

FOR A MOMENT HE LOOKS
LOST, AS IF HE CAN'T
QUITE REMEMBER WHAT
HE'S THERE FOR.

THEN HE SPOTS THE
TARDIS AND BEAMS./

226) 1A O/Sh LS TARDIS

HE CROSSES TO IT,
TRIES TO OPEN THE DOOR.
IT'S LOCKED. THIS
SEEMS TO BAFFLE HIM
FOR A MOMENT. HE FROWNS.
THEN CHEERS UP)

227) 2 CU DR /
Widen + pan him R

DOCTOR WHO: Key! Key, key!

(HE STARTS LOOKING IN
ALL THE POCKETS OF THE
JACKET HE WEARS OVER
HIS PYJAMAS. HE CAN'T
FIND IT AND LOOKS
BAFFLED. THEN HE
REMEMBERS THE BOOTS HE
IS CARRYING. HE TIPS
OUT FIRST ONE AND THEN
THE OTHER. THE KEY
FALLS FROM THE SECOND
BOOT ONTO THE PALM OF
HIS HAND)

(l next)

(ON 2)

DOCTOR WHO: Yes of course.
Obvious place!

Widen to incl
HARRY

(HE IS JUST ABOUT TO
PUT THE KEY IN THE
LOCK WHEN THE DOOR
OPENS.

HARRY SULLIVAN BUSTLES
IN, WEARING WHITE
COLT AND STETHESCOPE.
HE IS FULL OF PRO-
FESSIONAL GOOD CHEER.
HE IS OBVIOUSLY
RELIEVED TO HAVE FOUND
THE DOCTOR, AND GIVES
HIM A REPROVING LOOK)

228) 1
MCU DR

HARRY: Come on Doctor. You're
supposed to be in the sick bay!

DOCTOR WHO: Am I? Do you mean
the Infirmary?

Widen for 2sh on
DR's move

HARRY: I mean the sick bay!
You're not fit yet ...

229) 5
CU BRICK

DOCTOR WHO: (INDIGNANTLY) Fit?
Fit? Of course I'm fit! All
systems go.

230) 2
M 2sh

(WATCHED BY THE BAFFLED
HARRY, THE DOCTOR HAS
A LITTLE BURST OF
PHYSICAL ACTIVITY,
TOUCHING HIS TOES,
RUNNING ON THE SPOT,
AND FINISHING WITH
A FEW RAPID PUSH-UPS.
THEN HE LEAPS TO HIS
FEET, STRIDES ACROSS
TO HARRY. THE DOCTOR
TAKES THE STETHESCOPE,
POPS THE E.RPIECES IN
HARRY'S EARS AND
APPLIES THE BUSINESS
END TO HIS OWN CHEST.

(1 next)

(ON 2)

THE DOCTOR'S MANNER
IS BRISK, HEARTY,
HYPER-ACTIVE.
HE IS RUNNING ON
OVERDRIVE, AFTER
HIS LONG REST)

DOCTOR WHO: (Cont) Heartbeat.

(BY PROFESSIONAL
REFLEX HARRY TAKES
THE DOCTOR'S
HEARTBEAT - THE
DOCTOR MOVES THE
STETHESCOPE TO THE
OTHER SIDE.
HE REACTS)

Pull back holding
DR R to Desk in 2sh

HARRY: I don't think that can
be right.

DOCTOR WHO: Both a bit fast?
Still, must be patient. A new
body's like a new house. Takes
a bit of time to settle in!

231) 1 _____ /
MCU DR
(Mirror Shot)

(HE WANDERS TO A
MIRROR AND EXAMINES
HIS FACE CRITICALLY.
TALKING RAPIDLY ALL
THE TIME)

As for the physiognomy - well we
have to take the rough with the
smooth.....
mind you, I think the nose is
definitely an improvement. But
the ears - well, I'm not too sure.
(cont ...)

(2 next)

(ON 1)

On DR's turn
pan to C2sh
HARR/DR

(HE TUGS AT HIS EARS
EXPERIMENTALLY, SEEMS
TO ACCEPT THAT THEY'RE
FIXED + TURNS TO HARRY)

232) 2

MCU HARRY

DOCTOR WHO: (cont) Tell me,
frankly - what do you say to
the ears? /

233) 1

A/B

HARRY: Well, I don't know ... /

DOCTOR WHO: Of course you don't -
why should you? You're a busy
man, you don't want to stand here
babbling about my ears. Neither
ear nor there, is it? Eh? But I
can't waste anymore time. Things
to do - places to go. I'm a busy
man too, you know.

(THE DOCTOR SHAKES HARRY
WARMLY BY THE HAND)

Well, thank you for a most enjoyable
chat. Must be on my way.

(HARRY IS STILL NOT AMUSED.
HE BLOCKS THE WAY TO THE
TARDIS)

HARRY: I'm sorry, Doctor, but
there's no question of your leaving.
You'll go back to the Infirmary - I
mean sickbay, get into bed, and stay
there till I say you can get up.

(HE ADVANCES PURPOSEFULLY
ON THE DOCTOR, WHO
BACKS AWAY, APPARENTLY
INTIMATED)

DOCTOR WHO: How can I prove my
point?

Crane L holding
2sh on Skipping

(HE GRABS WIRE AND SKIPS)

Come on then.

Tighten to C2sh

(HARRY JOINS IN WITH THE
DOCTOR)

(ON 1)

DOCTOR WHO: (SONG)

Mother, mother, I feel sick

Send for the doctor, quick, quick,
quick

Doctor, doctor, shall he die?

Yes my darling, bye and bye.

One, two, three, four....

RECORDING BREAK

/....on to page 16

7. INT. UNIT CORRIDORS. DAY.

234) 4B 4B, 3B B2
LS (THE BRIGADIER AND
 SARAH RUSHING ALONG
 TOWARDS THE LABORATORY)

BRIGADIER: If he's not in the
 sickbay, there's only one place
 he can be. /
 235) 3B SARAH: I thought you said Doctor
LS Sullivan was looking after him.

BRIG: He's supposed to be ...

(BY NOW THEY ARE AT
 THE LABORATORY DOORS.
 THE BRIGADIER OPENS IT
 FOR SARAH AND THEY
 RUSH IN)

8. INT. UNIT. LABORATORY. DAY.

236) 1A 1A, 5A, 2A A1
LS LAB (THE LABORATORY APPEARS
 QUIET AND EMPTY.
 THEY LOOK ROUND.
 THEN THEY HEAR A
 MUFFLED THUMPING FROM
 A CORNER CUPBOARD.
 Pan them to
 Cupboard
 (5A next)

C.P.S.

-17-

(ON 1A)

SARAH RUSHES ACROSS TO IT AND OPENS IT.

237) 5A
MCU HARRY

HARRY SULLIVAN, TIED UP, FALLS OUT)

BRIGADIER: What are you doing there?

SARAH: What happened?

HARRY: (INDIGNANT) Picked me up and flung me in the cupboard like a pair of boots. /

238) 2A
GROUP sh

BRIG: Where is he?

(THE FAMILIAR GROANING SOUND OF THE TARDIS. ANSWERS THE QUESTION)

GRAMS

LIGHT F/X

Pan SARAH R to Tardis

Hah! Too late.

(SARAH RUSHES TO THE TARDIS DOOR AND HAMMERS ON IT WITH HER FISTS)

SARAH: Doctor, Doctor, wait, please. Don't go rushing off. Doctor, listen ...

(THE TARDIS NOISE SUBSIDES. AFTER A MOMENT THE DOOR OPSNS AND THE DOCTOR POPS HIS HEAD OUT) /

STILL in/
PYJAMAS

239) 1
Wide 3sh
BRIG/SARAH/DR

DOCTOR WHO: (TAKING IN THE SCENE) Yes? Ah, come to see me off, have you? Well, I hate goodbyes. I'll just slip quietly away ...

(CUT to 2)

240) 2 / (STARTS TO RE-ENTER
2sh SARAH/DR THE TARDIS, BUT IS
STOPPED BY SARAH'S
ANGUISHED CRY)

SARAH: Doctor, you can't go!

DOCTOR WHO: Can't - can't! No
such word as can't. Why not?

(HE ASKS THE QUESTION
STRAIGHTFORWARDLY,
IN A TONE OF CHILD-
LIKE CURIOSITY.)

SARAH RACKS HER
BRAINS)

241) 1 / SARAH: (TO DOCTOR) Well, because,
LS a/b
BRIG/SARAH/DR er, because the Brigadier needs
you. Don't/you, Brigadier?

BRIG: What? Oh yes, yes of
course. Depending on you.

DOCTOR WHO: What for?

242) 2 / (THE BRIGADIER GIVES
MCU BRIG SARAH AN ANGUISHED
LOOK.)

243) 1 / HE HAS NO
2sh SARAH/DR IDEA.
SARAH ANSWERS FOR HIM)

244) 2 / SARAH: There's been this
MCU BRIG robbery - some kind of secret weapon. /
Pan him to 3sh
BRIG/SARAH/DR

BRIG: Ah yes. Very serious
business.

(1 next)

(ON 2) SARAH: (TO DOCTOR) I mean, you
/S/By V/T/ are still Unit's Scientific
245) 1 Adviser. You can't go off and
MCU DR leave them in the lurch. /

DOCTOR WHO: Can't I? Goodbye.

(CLOSES DOOR)

246) 5 HARRY: Excuse me, sir. / Could
MS HARRY you oblige?
Widen to 2sh as
BRIG in

247) 1 DOCTOR WHO: Excuse me. / Haven't
MS DR we met somewhere before? /

248) 2

249) 1 CU BRIGADIER BRIGADIER: Well... /
CU DR

250) 2 DOCTOR WHO: No, don't tell me.
CU BRIG Alexander the Great! /

251) 1 CU DR No? Hannibal? No, /

252) 2 CU BRIG

252A) 1 CU DR Brigadier? / Brigadier Alastair
Brigadier? / Gordon Lethbridge Stuart. How
are you?

/RUN V/T/

(SHAKES HANDS)

BRIGADIER: Very well, thank you
but ...

Widen to 3sh
BRIG/SARAH/DR

DOCTOR WHO: And Sarah Jane Smith.
Now what was that you said about
a secret weapon?

(THE DOCTOR LOOKS THOUGHTFUL
THEN, TO EVERYONE'S RELIEF,
HE COMES OUT OF THE TARDIS.)

(CUT to 3A)

HE LOOKS ROUND ENQUIRINGLY)

9. EXT. FENCE. DAY (O.B.)

253) 3A

On Periscope
+ Monitor

VTR PLAYBACK
Shot 4

DUB
ROBOT F/X

(ROBOT'S P.O.V.
SUBJECTIVE CAMERA.
WE ARE APPROACHING
A HEAVY ELECTRICAL
FENCE BORDERING A
SMALL COMPOUND OF
BUILDINGS.

TWO METAL HANDS COME
INTO SHOT AND GRASP
THE STRANDS OF WIRE.
THERE IS A CRACKLE OF
ELECTRICITY AND SPARKS
FLASH ROUND THE HANDS.

OBVIOUSLY UNAFFECTED
THE HANDS SNAP FIRST
ONE, THEN ANOTHER
STRAND OF THE HEAVY
WIRE IN TWO, WITH
EFFORTLESS EASE)

(CUT to 4C)

(On to page 20)

10. INT. STOREROOM. DAY.

254) 4C

4C, 3C, 1C

B3

LS

(A SMALL ELECTRONIC
STORE-ROOM, LINED WITH DUB/
CRATES AND BOXES. ROBOT F/X/

Tighten to MCU GUARD

A BORED SECURITY GUARD
GUARD SITS READING
A PAPER. SUDDENLY GRAMS/
HE HEARS THE MASSIVE FOOTSTEPS/
CLUMP, CLUMP, CLUMP,
OF FOOTSTEPS COMING
TOWARDS THE DOOR FROM
THE CORRIDOR OUTSIDE.
HE LOOKS AT THE DOOR.
THE FOOTSTEPS COME
NEAR, AND THE DOORS
ARE SHAKEN BY A THUMP
FROM THE OUTSIDE. /

255) 3C

MS DOORS

256) 4

MS GUARD
Pan him R

THE GUARD RUSHES TO
THE DOOR AS IT IS
SHAKEN BY A SECOND
THUMP. HE PUTS A
MASSIVE STEEL BAR
ACROSS THE DOOR,
BUT AS THE DOOR IS
FORCED INWARD FROM
THE OUTSIDE THE BAR
BEGINS TO BULGE AND
BLIND. THE GUARD BACKS
AWAY IN HORROR. HE
LOOKS ROUND WILDLY
AND THEN MOVES TOWARDS

257) 3
CU BAR

A WALL PHONE. AS HE
APPROACHES IT THERE
IS A SHATTERING CRASH
FROM BEHIND HIM. /

258) 4

MS GUARD/Phone

259) 3

BAR/GUARD

WE CUT TO A CLOSE-UP
OF THE GUARD AS THE
DOORS BURST OPEN.

(4 next)

(ON 3)

260) 4 MS GUARD/Chairs /

HE REACTS IN AMAZEMENT
AND HORROR FROM WHAT
HE SEES. HE BACKS AWAY,
AGAIN REACHING FOR THE
WALL PHONE.

CUT TO A CLOSE-UP OF THE
WALL PHONE AS HE GRABS
FOR IT. A METAL HAND IS
THERE BEFORE HIM, RIPPING
THE PHONE OUT OF THE
WALL.

CUT TO A CLOSE-UP OF
THE TERRIFIED GUARD
AS HE IS STRUCK DOWN.

RECORDING BREAK

261) 1C /
HIGH Tracking Shot
+
3
Periscope on Monitor
fed from 1

CUT TO ROBOTS P.O.V.
SUBJECTIVE CAMERA, AS
IT SCANS THE ROWS OF
BOXES AND CARTONS.
IT PAUSES AT ONE, AND
THEN REACHES FOR IT,
PLACING IT TO ONE
SIDE. THE SCAN IS
REPEATED AND THEN IT
REACHES FOR ANOTHER
BOX, OBVIOUSLY
MAKING A CAREFUL
SELECTION, WORKING
QUICKLY AND ACCURATELY)

-PAUSE - 1 to A/-

/F/G CUPBOARD CUT/

11. INT, UNIT H.Q. DOCTOR'S
LABORATORY. DAY.262) 2A
MS HARRY

4A, 1A, 2A

A1

(HARRY SULLIVAN IS
SITTING LISTENING TO
HIS OWN HEART BEAT
WHEN THE BRIGADIER
COMES RUSHING IN)

263) 1A
MLS past HARRY to
Door

(2 next)

(ON 1)

BRIG: Doctor, there's been
another one!

(HE PAUSES
SEEING ONLY HARRY)

Where is he?

(HARRY NODS TOWARDS
THE TARDIS)

HARRY: In there.

(BRIG SUSPICIOUSLY,
MOVING TOWARDS
THE TARDIS:)

BRIG: But he promised ...

DOCTOR WHO: (v.o.) Ah, Brigadier!

(CUT TO THE DOORWAY
OF THE TARDIS.

THERE STANDS THE
DOCTOR, RESPLENDENT (1st Costume)
IN A HUGE BEARSKIN
JACKET) /

264) 2
MCU BRIG

BRIG: Doctor, we must get moving.
There's been a second ...

265) 1
LS DR

(HE BREAKS OFF, SEEING
THE DOCTOR. /
THE DOCTOR NOTICES)

DOCTOR WHO: Something wrong?

(2 next)

266) 2

MS DR
Pan him to CU
BRIG bgBRIG: You've changed. /DOCTOR WHO: Oh no, not again.(HE RUSHES TO THE
MIRROR AND PEEKS
CRITICALLY AT HIS
FACE, PRODDING
AND POKING IT)BRIG: I didn't mean your face,
Doctor. I meant your clothes.DOCTOR WHO: (SADLY) You don't
like them.

267) 1

M 2sh

BRIG: UNIT is supposed to be a
security organisation. /DOCTOR WHO: You think I might
attract attention?BRIG: It's just possible.

(2 next)

(ON 1)

- 24 -

Pan him to Tardis

268)

2

2sh HARRY/BRIG

DOCTOR WHO: One moment. /

(HE DARTS BACK INSIDE
TARDIS.)

RECORDING BREAK

/1 to D/

269)

4A

LOCKED OFF /

MLS DR

AND INSTANTLY RE-
APPEARS IN AN EVEN
MORE ECCENTRIC COSTUME. (2nd Costume)

DOCTOR WHO: No? No!

RECORDING BREAK

(ON 4 cont)

270)

2

2sh HARRY/BRIG

HE LOOKS AT THEIR
HORRIFIED FACES) (3rd Costume)

271)

4

LOCKED OFF /

MCS DR

RECORDING BREAK

(ON 4 cont)

272)

2

2sh HARRY/BRIG

(HE GOES BACK INSIDE (4th Change
AND REAPPEARS IN WHAT
IS BASICALLY HIS NEW
COSTUME) (Proper Cost.)

273)

4

LOCKED OFF /

MCS DR

RECORDING BREAK

(ON 4 cont)

DOCTOR WHO: How about this?

274)

2

M 2sh HARRY/BRIG

Pan BRIG to DR

BRIGADIER: Much better, Doctor.
Now if we're finished with your
wardrobe, there's an urgent ..

DOCTOR WHO: I'll try again if
you like.

BRIGADIER: Let's settle for that!
Now, Doctor, there's been -

DOCTOR WHO: Time we were off!

(4A next)

BRIGADIER: Off?

(ON 2)

DOCTOR WHO: To visit the scene
of the crime.

275) 4A
3sh

BRIGADIER: Thing is, there's been
another robbery./

Let DR go

Hold 2sh BRIG/HARRY

DOCTOR WHO: (OVER HIS SHOULDER)
Tell me on the way, Brigadier.
Tell me on the way. You must,
cultivate a sense of urgency!
Procrastination is the thief
of time.

(THE BRIGADIER GIVES HARRY
AN EXASPERATED LOOK.
HARRY REPRESSES A GRIN. AND
THEY SET OFF AFTER THE
DOCTOR)

PAUSE for ARTISTS' MOVE: 4 to C/
ON to SCENE 13 - Page 27/

12. EXT. FENCE. (OB) DAY.

SC. 12 TO BE
EDITED IN

(THE BRIGADIER IS
INDICATING THE
BROKEN FENCE. HARRY
LOOKS ON.)

BRIGADIER: Millions of volts
running through the wretched
thing and for all the use ...
Doctor? (cont...)

(THE DOCTOR IS
SITTING CROSS
LEGGED ON THE
GRASS, STARING
IN ABSORPTION AT
SOMETHING ON THE
GROUND IN FRONT OF
HIM)

BRIGADIER: (cont) Doctor, will you please pay attention.

DOCTOR WHO: Oh but I am. I assure you. Look.

(HE PICKS THE SOMETHING CAREFULLY FROM THE GROUND AND EXTENDS IT ON THE PALM OF HIS HAND TOWARDS THE BRIGADIER.
CUT TO A CLOSE UP OF THE DOCTOR'S HAND. ON IT IS A DAISY, SQUASHED ABSOLUTELY FLAT, LIKE A DRESSED FLOWER IN A BOOK)

BRIGADIER: Doctor, I have every respect for your concern for the ecology, but one squashed daisy ...

DOCTOR WHO: Not just squashed. Flattened. Almost pulverised.

(HE BLOWS ON THE DAISY AND IT FLIES INTO POWDER)

Now, how did it get like that?

HARRY: (IMPATIENTLY) I suppose it was stepped on.

DOCTOR WHO: Exactly. And according to my estimation of the resistance to pressure of vegetable fibre - it was stepped on by something that weighed a quarter of a ton.

(THE BRIGADIER AND HARRY REACT, AND THE DOCTOR LEAPS UP AND GOES THROUGH THE GAP IN THE WIRE. HARRY AND THE BRIGADIER SCRABBLE HURRIEDLY AFTER HIM)

/END of SC. 12/

13. INT. STOREROOM. DAY.

276) 4C 4C, 3C B3

EMPTY SHELVES

Widen to 3sh

(THE DOCTOR LOOKS AT THE RIFLED BUT NOT EMPTY SHELVES - HARRY THERE)

BRIGADIER: Funny thing is, they left a lot of valuable and top-secret stuff behind. Here's a list of all they actually took.

277) 3C MS DR

(HE HANDS OVER A LIST. THE DOCTOR SCANS IT BRIEFLY)/

278) 4C MCU BRIG

DOCTOR WHO: Just what you'd need for the control circuitry of one, compact, powerful technological device. A Disintegrator gun, for instance .../

279) 3 CU DR

BRIGADIER: What do you know about that?

(AGAIN THEY REACT)

(DOCTOR WINKS AND PUTS FINGER AGAINST HIS NOSE)

SCENES 14, 15 + 16
TO BE EDITED IN

14. EXT. THINKTANK. (OB) DAY.

(THE THINKTANK
IS A BIG, SECLUDED
COUNTRY HOUSE TAKEN
OVER BY A WEALTHY
FOUNDATION AND
CONVERTED TO
SCIENTIFIC RESEARCH.

JELLICOE, A FUSSY
ELEGANT MAN IN HIS
THIRTIES IS STANDING
BY THE FRONT ENTRANCE.
HE WEARS ELBORITE,
ULTRA-TRENDY CLOTHES.

BESIDE HIM IS
MISS WINTERS. ABOUT
THE SAME AGE AS
JELLICOE, SHE IS
DRESSED FASHIONABLY
BUT SIMPLY, AND
MIGHT BE A VERY
SUPERIOR EXECUTIVE
SECRETARY. HER MANNER,
IN CONTRAST TO
THAT OF JELLICOE,
IS UTTERLY CALM
AND RELAXED, PLEASANT
BUT A LITTLE COOL)

JELLICOE: That journalist girl
is arriving. The one with the
Unit pass. (cont...)

(A CAR HAS DRIVEN
UP AT THE GATE.
THE DRIVER, SARAH
IS SHOWING AN
ARMED SECURITY
GUARD HER PASS AT A
NOD FROM THE GUARD,
SARAH GETS OUT OF
THE CAR, AND ENTERS THE
BUILDING.

THE GUARD POINTS
TOWARDS MISS WINTERS
AND JELЛИCOE ON
THE STEPS.

CUT BACK TO JELЛИCOE
AND MISS WINTERS)

JELЛИCOE: (cont) It's something
of a nuisance - at the present
moment in time

(THERE IS TENSION
BENEATH HIS WORDS)

WINTERS: We shall treat Miss
Smith exactly like the others.

JELЛИCOE: I suppose so, I
suppose so ...

(SARAH COMES UP
TO THEM, A LITTLE
HESITANTLY.
SHE ADDRESSES HER-
SELF TO JELЛИCOE)

SARAH: It's very good of you to
allow this visit, Director.

(JELЛИCOE LOOKS
EMBARRASSED.

MISS WINTERS RISES
AND MOVES TOWARDS
SARAH)

WINTERS: I hadn't expected male
chauvinist attitudes from you,
Miss Smith.

SARAH: I'm sorry?

WINTERS: I'm the Director.
Hilda Winters. This is Arnold
Jellicoe, my assistant.

15. EXT. FENCE. (OB) DAY.

(THE BRIGADIER AND
HARRY ARE STANDING
BY THE UNIT LANDROVER.
THE DOCTOR IS STRETCHED
OUT IN THE BACK OF
THE LANDROVER, HIS
FEET POKING OVER
THE SIDE.

HE HAS A GENERAL
TENDENCY TO ADOPT
GAWKY, SPRAWLING
ATTITUDES)

BRIGADIER: So what are we looking
for?

DOCTOR WHO: Something that brushes
aside chains and electric
fences like cobwebs. Something
intelligent, that selects
only what it needs, and leaves
the rest. Something that kills
a man as casually as it crushes
a daisy.

BRIGADIER: What sort of a something?
Is it a human.

(THE DOCTOR, CONSIDERS
AND THEN SHAKES HIS
HEAD)

DOCTOR WHO: I doubt it, Brigadier.
More than human, perhaps.

BRIGADIER: Well, whatever it is,
how do we find it?

DOCTOR WHO: By locking the next
stable door in good time.

BRIGADIER: What?

DOCTOR WHO: It - whatever It may
be - has stolen the plans for
the new disintegrator gun. It
has also in it's possession the
necessary control circuitry.

HARRY: You think it wants to
build the gun?

DOCTOR WHO: Why else steal the
plans and the circuitry?
Assuming I'm right - and I
invariably am - what is the
third vital ingredient.

(FOR A MOMENT THE
BRIGADIER LOOKS
BAFFLED, THEN HE
GETS IT)

BRIGADIER: The focussing generator!

(THE DOCTOR MODS
APPROVINGLY, LIKE
A MASTER WHO HAS AT
LAST GOT A DIMMISH
PUPIL TO UNDERSTAND
A SIMPLE THEOREM)

DOCTOR WHO: Exactly Brigadier.

(THE BRIGADIER SNITCHES
HIS RT)

BRIGADIER: Greyhound leader to
trap one. Red priority.

(BENTON'S VOICE COMES
THROUGH ON THE RT)

BENTON: (V.O.) Trap one, we
read you Greyhound leader.

BRIG: Emmett's Electronics, Benton.
Smallish factory in Essex. Full
security seal, every available
man. Air cover as well. I'll
meet you there in (LOOKING AT
WATCH) Fifteen minutes, and
by then I want that place better
guarded than Fort Knox.
Greyhound out,

(THE LANDROVER IS
ALREADY MOVING,
AND THE DOCTOR HAS TO
JUMP TO SCRIMBLE IN AS
IT WHIZZES OUT OF SIGHT)

16. EXT. THINKTANK. (OB) DAY.

(SARAH, MISS WINTERS
AND JELLICOE STROLLING
THROUGH THE GROUNDS.
THEY ARE SOMEWHERE IN
THE REAR OF THE BUILDING)

SARAH: I really can't thank you
enough. It's been a fascinating
tour.

JELLICOE: As you've seen, we do
mostly what's called 'Frontiers
of Science' research here.'

WINTERS: As soon as our work
reaches the practical stage, it's
handed over to someone. Someone
with more resources and a bigger
budget.

JELLICOE: Usually the Government!

(THIS IS A WELL
REHEARSED DOUBLE
ACT)

SARAH: Like the new Disintegrator
gun. You pioneered the research
on that, didn't you?

(REACTION FROM
JELLICOE AND
WINTERS)

WINTERS: Well, yes. But I'm not sure you should know about that.

SARAH: Sorry, talking out of turn.

(EMBARRASSED SHE LOOKS ROUND FOR A DIVERSION.
THEY'RE JUST PASSING A LONG, LOW LYING BUILDING)

What's in here?

(SHE POPS THROUGH THE DOOR, BEFORE THEY CAN STOP HER)

/END of SCENES TO BE EDITED IN/

17. INT. THINKTANK KETTLEWELLS
WORKSHOP

280) 5C F/R 5C F/R, 1D, 2B, 3D A2, B4
LS LOBBY (A SPOTLESSLY CLEAN BUT EMPTY CONCRETE ROOM) DOORS AT THE FAR END. /ECHO/

281) 1D VLS WORKSHOP

SARAH LOOKS ROUND CURIOUSLY. SHE LOOKS AT A FADED NOTICE. WINTERS AND JELLINE HAVE FOLLOWED HER IN)

(2 B next)

(ON 1D)

JELЛИCOE: (SHARPLY) There's nothing here. Nothing at all.

282) 2B

MCU SARAH/NOTICE

WINTERS: (PLEASANTLY) As you can see, it's empty. /

(SARAH LOOKS UP
FROM THE NOTICE)

283) 3D

M 3sh WINTERS/
JELЛИCOE/SARAH
past fg Column

SARAH: (READING) J. P. Kettlewell.
Robotics Section. / He left you
some time ago, didn't he.
There was quite a fuss about
it in the Press.

Pan them R to
see Doors

WINTERS: Indeed there was.
As you probably heard, he
turned against conventional
science altogether.

Pan SARAH/JELЛИCOE
Rt

JELЛИCOE: Spends his time on
alternative technology -
whatever that may mean.

SARAH: What's through there?

(SHE INDICATES THE
MASSIVE METAL DOORS
ON THE OTHER SIDE
OF THE ROOM)

284) 1

MCU SARAH

JELליCOE: Store-room. The
Professor left some valuable
equipment. We're keeping it
till he deigns to come and collect
it. /

(3 next)

(SARAH'S JOURNALISTIC
INSTINCTS TELL HER
THERE'S SOMETHING UP,
BUT SHE CAN'T VERY
WELL PRESS THE MATTER.
SHE NODS, THEN STOPS
AND SNIFFS)

285)

3

M 2sh JELLI COE/SARAH

SARAH: Funny musty sort of .../ oops!

(On to page 37)

(2 next)

(ON 3)

(SHE TAKES A FEW STEPS FORWARD, AND THEN SKIDS, BEFORE SHE CAN FINISH HER SENTENCE. JELLIFFE GRABS HER ARM AND SAVES HER FROM A NASTY FALL) /

286) 2

3sh WINTERS/
SARAH/JELLIFFE

WINTERS: Are you all right?

Pan WINTERS L

SARAH: (GASPING) Just about.

287) 3

M 3sh

WINTERS/SARAH/JELLIFFE

WINTERS: Let's be on our way Miss Smith. / Still quite a lot to see, you know.

SARAH: Oh yes, of course.

(SHE TAKES SARAH FIRMLY BY THE OTHER ARM AND LEADS HER OUT)

PAUSE or BREAK - ON TO SCENE 20 (Page 39)

/SCENES 18 + 19/
/TO BE EDITED IN/

18. EXT. FACTORY. (O.B.). DAY.

(A SIMPLE FACTORY COMPOUND (IF POSSIBLE SOME PREVIOUS LOCATION DOUBLED).

A MONTAGE OF SHOTS SHOWING UNIT TROOPS SETTING UP OBSERVATION POSTS, HIDDEN MACHINE GUN EMPLACEMENTS, MEN WITH RIFLES AND STENGS IN COVER - ENOUGH TO GIVE THE IMPRESSION THAT A HIDDEN RING OF ARMED MEN IS SURROUNDING THE FACTORY.

STOCK SHOT.
CUT TO A
HELICOPTER
PATROLLING OVER HEAD.

CUT TO W.D.I. BENTON,
WRIGGLING THROUGH
COVER, CHECKING
PATROLS AND PLACING
NEW ONES.

OVER ALL THIS THE
BRIGADIERS VOICE)

BRIGADIER: (V.O.) I tell you Doctor
I've got the whole place covered.
Armed patrols have every inch of the
perimeter under observation. Helicopter
patrols overhead. Inside that
factory is a vault. Not a safe,
Doctor, a vault. There's a sentry
outside it.

(AS THE BRIGADIER
SPEAKS THE
PICTURE CHANGES)

19. DOOR OUTSIDE FACTORY VAULT. O.B. DAY.

(CLOSE SHOT OF A
SENTRY GUARDING
A MASSIVE DOOR)

BRIGADIER: (V.O.) Inside the vault ...

/END of SCENES TO BE EDITED IN/

20. INT. FACTORY VAULT.

228) 4D

4D

LS Down Steps

(A TINY ROOM. ON
A TABLE INSIDE IT
STANDS A METAL
CASKET)

Fast ZOOM into
CASKET

BRIGADIER: (V.O.) There's a metal
casket containing every focussing
generator in the place.

PAUSE or BREAK and ON TO SCENE 22 (Page 41)

SCENE 21 /
TO BE EDITED IN /

21. EXT. FACTORY. O.B. DAY.

BRIGADIER: (V.O.) Believe me Doctor,
the place is impregnable.

(END THE SEQUENCE OF
SHOTS TO SHOW THE
LANDROVER PARKED
IN THE COVER OF SOME
TREES NEAR THE
FACTORY GATE.

THE BRIGADIER AND
HARRY ARE IN FRONT,
THE DOCTOR IS
SPRAWLED AT THE
BACK)

DOCTOR WHO: Never cared for the word
impregnable. Sounds too much like
'unsinkable'.

HARRY: What's wrong with 'unsinkable'?

DOCTOR WHO: Always reminds me of
your 'Titanic'.

HARRY: What?

DOCTOR WHO: Glug, glug, glug!

(HE MAKES A SINKING GESTURE.)

THE BRIG-DIER SNORTS,
BENTON COMES UP TO
THE LANDROVER AND
SALUTES)

BENTON: All patrols posted sir.

BRIG-DIER: Everything secure?

BENTON: The lads are so close to each other they're standing on each others toes, sir.

BRIG-DIER: You see, Doctor! Not even a rat could get through that cordon. Protected from every side, and from above.

DOCTOR WHO: (THOUGHTFULLY) That still leaves one direction.

(THE BRIG-DIER LOOKS PUZZLED.)

THE DOCTOR POINTS DOWNWARDS)

/END OF SCENE TO BE EDITED IN/

22. INT. FACTORY VAULT. MODEL SHOT, D.Y.

289) 4E LOCKED OFF 4E, 3E /C.S.O./
LS VAULT (ALL IS QUIET.
+
3E MS FLOOR on CSO YELLOW CUT TO CLOSE UP
FIST comes thru' THE FLOOR OF THE
THE FLOOR OF THE
VAULT BEGINS TO
CRACK.
SUDDENLY A HUGE
METAL FIST PUNCHES
ITS WAY THROUGH
THE CONCRETE)

RECORDING BREAK -- ON TO SCENE 25 (Page 42)

23. EXT. FACTORY VAULT. O.B. DAY.

/SCENES 23 + 24/ /DUB/
/TO BE EDITED IN/ /CRASHES/
(THE SENTRY OUTSIDE
THE DOOR REACTS
TO THE SOUNDS OF
CRASHING MASONRY -
THE ROBOT IS
ENLARGING THE HOLE.
THE SENTRY UNBARS
THE DOOR AND FLINGS
IT OPEN. HE
REACTS IN HORROR.
CUT TO SUBJECTIVE
CAMERA, ROBOT'S POV.
THE HORRIFIED SENTRY
STARES AT THE ROBOT,
LEVELS HIS STEM
GUN AND BLAZES AWAY)

24. EXT. FACTORY. O.B. D.Y.

(DOCTOR WHO AND CO. REACT TO THE SOUND OF SHOTS. THERE IS A CHOKING SCREAM AND THE SHOOTING STOPS ABRUPTLY.

THE BRIGADIER, BENTON HARRY AND DOCTOR WHO SPRINT FOR THE FACTORY)

DUB SHOTS
+ SCREAM

DR LOSES HAT

END OF SCENES TO BE EDITED IN

GRAMS: FOOTSTEPS
DOWN STEPS

25. INT. FACTORY VAULT. D.Y.

290) 4E 4E, 3F CL

CU CASKET
Pan to FLOOR/SENTRY

(THE VAULT IS EMPTY, EXCEPT FOR THE UNIT SENTRY CRUMPLED IN A CORNER. THERE IS A LARGE CIRCULAR HOLE IN THE MIDDLE OF THE FLOOR.

SMASHED GATE
SENTRY IMPALED

291) 3F THE BRIGADIER AND BENTON RUSH IN, GUNS WAVING, THEY STOP, AMAZED.

LOW LS FEET
thru' fg

Q HARRY

HARRY AND THE DOCTOR APPEAR BEHIND THEM.)

292) 4 HARRY GOES TO THE SOLDIER AND STARTS TO EXAMINE HIM.)

M 2sh HARRY/SOLDIER

293) 3 THE DOCTOR LOOKS AT THE HOLE)

MS DR

(4 next)

(ON 3)

Pan him up to C2sh

DOCTOR WHO: There seems to be a very large rat about, Brigadier.

294) 4
CU DR

BRIGADIER: Well, what do we do now? /

DOCTOR WHO: Possibly we should obtain the services of a very large cat.

26. INT. KETTLEWELL'S LABORATORY.

295) 1E
CU KETTLEWELL

1E/F, 2C

D1

(KETTLEWELL, A.
WHISKERY
EINSTEIN-TYPE
SCIENTIST IS
TALKING TO SARAH.
HE IS SMOKING A
PIPE)

296) 2C
M 2sh

KETTLEWELL: I'm sorry Miss Smith,
I cannot help you, and I don't know
why you came here.

SARAH: I'm not too sure myself to be honest. I just felt something in the atmosphere at the Thinktank.

297) 1
C 2sh SARAH/KETTLEWELL

SARAH: Solar cells, heat from windmills
that sort of thing? /

Pan KETTLEWELL L + R

KETTLEWELL: As you say, that sort of thing. It is a rich and complex field, and I have a great deal of work to do. /

298) 2
M 2sh

(1 next)

(ON 2)

(HE RISES POINTEDLY.

SARAH IS FORCED
TO RISE TOO.
SHE MAKES A LAST
EFFORT)

299) 1
VC 2sh

SARAH: I just wondered if they might
be carrying on your work in robotics. /

300) 2
M 2sh

KETTLEWELL: No-one is carrying on my
work, in Robotics Miss Smith,
because no-one else would be capable
of it. Good day. /

301) 1F
VLS SARAH

(HE TURNS TO HIS WORK)

SARAH: Good afternoon. Thank you. /

302) 2
MS SARAH
Pan her to 2sh
Tighten with KETTLEWELL
to Windows

(SHE PAUSES A
MOMENT, SNIFFS
THE AIR. HER
SUSPICIONS AROUSED.
THEN SHE LEAVES.
ONCE SHE IS GONE,
HE RISES AND
LOOKS THROUGH THE
WINDOW)

SARAH: Goodbye.

RECORDING BREAK - FINISH DRESSING ROBOT
+ ON TO SCENE 30 (Page 46)

27. EXT. KETTLEWELL'S HOUSE. O.B. DAY.

SCENES 27, 28 + 29
TO BE EDITED IN

(SARAH GETS BACK
INTO THE CAR, SITS
FOR A MOMENT
BEHIND THE WHEEL.
CUT TO SARAH'S
BAG, ON THE SEAT
BESIDE HER. WE SEE
HER HAND FISH OUT
A PASS. CLOSE IN

ON PASS. IT
READS 'INSTITUTE FOR
ADVANCED SCIENTIFIC
RESEARCH. ONE DAY
VISITOR'S PASS.
VALID UNTIL 4pm'
SARAH LOOKS AT HER
WATCH. SHE STILL
HAS ENOUGH TIME.
CUT TO A LONGSHOT
OF THE CAR AS SARAH
DRIVES AWAY.

28. EXT. THINK THIN. O.B. DAY.

(SARAH'S CAR
PARKED AT THE
CHECKPOINT.

CU SARAH IN THE
CAR. SHE IS LOOKING
UP APPEALINGLY)

SARAH: You see I left my notebook
in one of the empty labs. I know
exactly where it is, I can see myself
putting it down. So if I could pop
in and get it, I needn't let your
Director know what an idiot I've been.
Please - my pass is still valid for
(LOOKING AT HER WATCH) nearly ten
minutes.

GUARD: I'll check for you.

(HE TURNS AND GOES
TO A PHONE.
SARAH SLIPS OUT OF
THE CAR AND RUNS
TOWARDS THE BUNKER)

29. EXT. THINKTANK. O.B. DAY.

(SARAH CREEPS ALONG.
ALL IS SILENT.
SPOOKY AND DESERTED.

SHE COMES TO THE
DOOR TO KETTLEWELLS
LABORATORY AND ENTERS
CAUTIOUSLY)

/END OF SCENES TO BE EDITED IN/

30. INT. THINKTANK. WORKSHOP. DAY.

303) 5D 5D/E, 2D, 1D, +3A B4

Low LS SARAH

Crab R past Pillar
with her to 5E

Tighten to CU OIL
+ pan up to CU SARAH

(SARAH COMES IN AND
LOOKS ROUND. ALL
IS QUIET. SHE GOES
TO THE POINT WHERE
SHE FELL, RUNS HER
FINGER ON THE
GROUND AND SNIFFS)

/ECHO/

SARAH: It was oil. I knew it.

(WHILE SHE IS
PEERING THOUGHTFULLY
AT THE OIL PATCH,
THERE COMES A
SHATTERING METALLIC
CRASH. SARAH
JUMPS, AND LOOKS
UP AS THE FAR DOORS OPEN-
CUT TO SARAH'S POV. /

/GRAMS/
DOORS/

304) 2D

Low MLS ROBOT

/BENCH OUT/

(ON 2)

305) 1D / LOW ANGIE SHOT
High CU SARAH OF THE ROBOT, LOOKING
ENORMOUS AS IT
STALKS TOWARDS
HER SEEN FULL
/RECORDING BREAK/ /FRONTAL FOR THE
/ 1D / FIRST TIME. IT
High sh SARAH/CLAWS SPEAKS IN A
+ TREMENDOUS, BOOMING
3A VOICE)
On Periscope

ROBOT: Who are you? Why are you
here?

- /PAUSE/ - - - - - /ON TO EPISODE 2/ - - - - -

/CLOSING TITLES:/ TO BE SHOT LATER
+ EDITED IN